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TRAVEL

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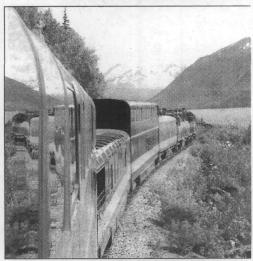
## **WORD TRAVELS FAST**

**HISTORY LESSON:** Author Jordan Lancaster unveils the mysteries of in the book In the Shadow of Vesuv A Cultural History of Naples (I.B. Ta \$29.95). She highlights the only vol in continental Europe.

EDITOR: Lisa Lenoir | TO REACH US: (312) 321-2194, travel@sunt

# The architect's design ideas flow from the shores of his native Spain

## Endless days dampen spirit, cause grumpiness



The Denali Star Train travels the 336 miles daily betwee banks and Anchorage in 12 hours. -ALASKA RAILROAD CORPOR.

## **Shedding light** on Alaskan terrai

PARK, Alaska — If trains were memories, my trip to Alaska would be the midnight express. I was in Fairbanks to see the historic "Midnight Sun" baseball game, played every June 21 (summer solstice), the day the sun never sets. But one of my lasting memories of Alaska is how grumpy people get while living under 24 hours of light.

Sometimes it's even impos-



owned by the state of A but it is run as a private ness receiving no mone



The Santiago Calatrava-designed Palau de les Arts in Valencia, Spain, is housed within the impressive City of Arts and Sciences. This state-of-the-art facility for opera, theater and dance is scheduled for completion in early October. -cour-TESY OF CIUDAD DE LAS ARTES Y LAS CIENCIAS

### BY MAUREEN JENKINS

Staff Reporter

# GT.ORAT.

The first in an occasional series on the world's architecture

ALENCIA, Spain - Driving along the well-traveled El Saler highway here, you see it, this impressive paean to Mediterranean sun and sea. The City of Arts and Sciences — and it looks like a city, with all these bridges and buildings set amidst brilliant blue waters - gleams in the sunlight. The white complex appears to be constructed from massive skeletal frames, as if some colossal prehistoric creatures molted and left behind these perfectly formed structures. The nearly one and a half mile-long City may be designed by man - and most of it by world-renowned Spanish architect Santiago Calatrava, who last week announced plans to build America's tallest skyscraper in downtown Chicago — but its green zone, science museum, planetarium and aquarium offer peeks into the natural world as well as the arts and technology.

The final installment within the complex, the Palau de les Arts, now under construction and scheduled for completion in early October, is a state-of-the-art facility that will assure Valencia a place on the worldwide cultural map for opera, theater and dance. Not only that, but it's hoped that this nautically inspired multihall auditorium - ironically, set along the former bed of the Turia River - will serve as yet another "urban land-

mark" for this city on Spain's eastern coast. Since the Calatrava-designed, giant eye-shaped L'Hemisferic opened its doors in 1998, the City of Arts and Sciences (www.cac.es) has jump-started residential and hotel growth in this southeast corner of Valencia, bringing new life to Calatrava's hometown and a previously depressed area within

See CALATRAVA, Page 4C

the sun never sets. But one of my lasting memories of Alaska is how grumpy people get while living under 24 hours of light.

Sometimes it's even impossible to escape the light. I staved at a bed-and-breakfast where the host refused to find a shade for my sunlit bedroom. Even though my eyes looked like derelict boxcars, she declared, "We like sun here." I dug in the closet to find a comforter to hang over the window. She also refused to give me a wake-up call so I could catch my 8:15 a.m. train to Anchorage. I couldn't wait to get on with my relaxing trip on the historic Alaska Railroad.

People have been riding the Alaska Railroad since 1923. The 661 miles of track run from Gulf of Alaska on the south end to Fairbanks, which is just 160 miles from the Arctic Circle. The railroad is



owned by the state of A but it is run as a private ness, receiving no mone the state. Last year Alaska Railroad made ord \$15.4 million profi money goes right bacl the operation. It is also the only full-service (1 and passenger) railros the United States.

The state of Alaska chased the railroad fro federal government for million in January 198 the time, the railroad 1 rily was hauling freight, increased passenger s due to the demands tourist industry. Alask become a hot spot for su visitors. According t Alaska Railroad Corpo

See DETOURS, Page 30

## **Europeans shrink pric** to attract American

### **AVERY JOHNSON**

European vacation spots are rolling out some new dis ing in an effort to bring in more Americans.

Europe was supposed to be prohibitively expensive this mer because of a dollar that had fallen nearly 30 percen early 2002. However, as the dollar bounces back, travel finding that sluggish demand - combined with a glut hotel rooms — are keeping some prices unseasonably lo Parts of Italy, particularly Rome and Tuscany, remain

exceptions to the rule. But in some traditional standbys, ing the Alps and even Amsterdam, travelers from the States are considerably more scarce and are being met wi cial deals. In Paris, a few hotels such as the Hotel Vernet a Park Hyatt Paris-Vendome are giving away extras with pa

See EUROPEAN, Page 3C

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Calallava, 04, 15 as 1101 as alchitects get. He is working on two projects in the city that never sleeps, and he'll also open an October show at New York's Metropolitan Museum of Art (www.metmuseum.org) celebrating both his design prowess and artistic roots. "Santiago Calatrava: Sculpture into Architecture" runs through January and will show how many of his celebrated structures were shaped by his earlier works of art.

"I have tried to get close to the frontier between architecture and sculpture," Calatrava says, "and to understand architecture as an art."

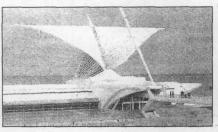
He's certainly on a roll. Earlier this year, the American Institute of Architects honored him with its 2005 AIA Gold Medal. He has designed the acclaimed \$2 billion World Trade Center Transportation Hub, as well as a stratospherically priced residential tower - constructed from 45-foot stacked glazed cubes - in Lower Man-Calatrava masterhattan. minded the design of the Athens Olympic Sports Complex seen 'round the world during last summer's Games. And the Quadracci Pavilion he designed for the Milwaukee Art Museum, with its winglike steel Burke Brise Soleil sunscreen that "flaps" open and closes each day to the delight of residents and visitors alike, still earns rave reviews nearly four years after its debut. That rare breed of right- and left-brained

## Museum doubles numbers after Calatrava design

The first American city with a completed Santiago Calatrava-designed building, Milwaukee is still savoring the architect's effect on its lakefront art museum and downtown district.

Before its Quadracci Pavilion addition opened in October 2001, the Milwaukee Art Museum (www.mam.org) was drawing 160,000 visitors each year. But three years later, says spokesperson Vicky Reddin, attendance had soared to 480,000 annually before leveling off around 320,000. But doubled museum attendance isn't the only boost. Former Milwaukee Mayor John Norquist, who led the city from 1988 until 2004, says "the real estate market all around Calatrava is hot."

Since the museum's \$100 million expansion, two luxury high-rise condo buildings have risen nearby, advertising views of the lake and of "the Calatrava." And while one arts building obviously doesn't deserve all the credit for a bustling downtown district in which 6,000 new housing units now exist - Calatrava's design certainly helped fuel



the renaissance.

"He built it into the context of the city, and that's what he does with almost all of his projects," says Norquist, who now heads the Chicago-based Congress for the New Urbanism, a non-profit organization that works with architects and others to ensure that cities and towns are citizen-friendly places with walkable neighborhoods and attractive, accommodating civic spaces. When working on the pavilion, Calatrava "was around quite a bit and spent a lot of time in Milwaukee before he put pen to paper. He walked around the city and went out in Lake Michigan. He went up in buildings and on top of the Milwaukee Art Museum still earns rave reviews nearly four years after its debut.

Calatrava's

Quadracci

Pavilion at

bridges to look at it. He really took great care" to create an appropriate structure for Milwaukee's lakefront.

And this care has translated into an increasingly recognizable symbol of the city, says David Fantle, spokesman for VISIT Milwaukee, the city's convention and visitors' authority (www.visitmilwaukee.org). In fact, "the Calatrava" has been incorporated into VISIT Milwaukee's logo.

"If you take other mid-sized Midwestern cities, the average person can't tell you what defines their skylines," he says. "We have this incredible icon in the city. This could potentially be our St. Louis Arch or the Sydney [Australia] Opera House. It's not only an icon for the city, but also represents a new Milwaukee. 'The Calatrava' is really at the intersection of where arts and culture meets urban outdoor recreation." Fantle says the museum is drawing larger numbers of international visitors to the city.

But Milwaukee wasn't the only benefactor from Calatrava's design, says Chicago architecture critic Edward Keegan, who regularly offers commentaries on Chicago Public Radio's "Eight Forty-Eight" show. The architect himself also stood to gain by proving his building-design prowess in America - and the Milwaukee project undoubtedly paved the way for the planned Fordham Spire in Chicago.

Regardless of one's worldwide acclaim. "Every foreign architect wants to build in the United States." Besides, he says, "art museums are a big deal to architects. Getting a museum project today is the equivalent of a cathedral in the Middle Ages - it is that big a deal."

Maureen Jenkins

To be sure, most artists a least subconsciously seek acco lades. But for architects those creative minds who are paid to design and build tangi ble answers to their clients questions — praise from the public often rings loudest, say Edward Keegan, a Chicago ar chitect and contributing edito for Architecture magazine.

"The thing I always think i cool - and I thought about thi a lot last summer with Millen nium Park - is that I could walk around there and see peo ple, and they were just smiling, Keegan says. "It's not necessar ily something they say. There' nothing that gets more to the heart of it than somebody walk ing through and smiling. I don' think you can get any bette than that."

For Calatrava, "The mos touching thing that anyone ca say to me is that I have don something beautiful for th community." And while land mark projects such as the WT Transportation Hub define thi architect's career, he says tha even "a small bridge in a beau tiful natural place, a winery in delicate setting, can also mov your sensibility and show yo how important it is that arch tecture does not become a prec ator on the landscape, bu rather gives dignity and huma scale to its environment.

"Even in the most modes circumstances, there is the pos sibility for emotion and poetry

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CHICAGO TO

TIMASALIANI BELLA

Continued from Page 1C



Santiago Calatrava is working on two high-profile projects in New York City and opens a museum exhibition there in October.

Spain's third largest (and many would say underrated) city.

Tourism officials say Calatrava's global renown is prompting visitors to visit Valencia (www.turisvalencia.es) to glimpse his early inspirations and works such as the majestic Alameda Bridge and stunning underground subway station. For many tourists, distinctive and dramatic architecture is as important a part of a city's calling card as its fine arts museums and haute cuisine.

Chicago is known worldwide for what Chicago Architecture Foundation President and CEO Lynn Osmond has called its structural "art collection." And Calatrava's proposed 115-story Fordham Spire - a luxury condo/hotel tower that would stand just across Lake Shore Drive from Navy Pier, the city's No. 1 tourist attraction promises to add to its legendary

Calatrava, 54, is as hot as architects get. He is working on two projects in the city that never sleeps, and he'll also open an October show at New York's Metropolitan Museum of Art (www.metmuseum.org) celebrating both his design prowess and artistic roots. "Santiago Calatrava: Sculpture into Architecture" runs through January and will show how many of his cele-

thinker, this Spanish-born architect and engineer is uniquely able to marry visual design with a practical, mathematical approach to construction.

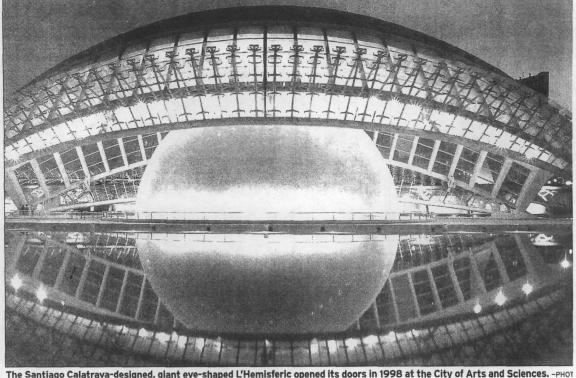
For sure, other international superstars such as Frank Gehry, Renzo Piano (the Italian commissioned to design The Art Institute of Chicago's new north wing) and fellow Spaniards like Ricardo Bofill (who designed the R.R. Donnelley skyscraper on Chicago's West Wacker Drive) and Pritzker Architecture Prize winner Rafael Moneo capture the creative imaginations of their colleagues and the public. But with his buildings serving as backdrops to slick print ads Valencia's City of Arts and Sciences shares space with a Bentley Continental GT and Lexus ES in separate campaigns - it's no wonder Calatrava's achieving near rock-star status in the design world.

And his worldwide fame is helping boost tourism in Spain, says Julio Lopez Astor, director of the Tourist Office of Spain in Chicago (www.spain.info), as the country is not only Calatrava's birthplace but the site of some of his most dramatic works.

"Within the general trend to our country, most Americans go looking for culture," Lopez says. "And part of that is the architecture. Barcelona has achieved that as far as architecture, and we think now Valencia has the potential to be another mecca for this kind of traveler. Certainly, having this kind of exposure, a sense that 'Where is this guy from?' will bring people because of multiple other attractions."

And that's true for travelers who find art itself the lure.

"For us, it's similar to when we talk about Dali or Picasso," he continues, saying the Gehrydesigned Guggenheim Museum Bilbao was likely the first Spanish museum renowned "not just for the works inside, but for the building itself. The palaces and



COURTESY OF SANTIAGO CALATRAVA S.A.

cathedrals and old buildings we have are a treasure, but we also have the resources of artists who are creating new styles."

Just as Barcelona did after hosting the 1992 Summer Olympics, Lopez expects Valencia to enjoy an exposure and tourism boost by hosting the 2007 America's Cup, making this port city the competition's first European venue since 1851. Not only will sailing aficionados discover the city, but tourists and travelers tuning in from around the world are sure to get frequent glimpses of Calatrava-designed works.

It's obvious from Calatrava's designs that he is a Mediterranean man, one with roots that dig deep into the soil of his native Spain. He says his hometown "has a harbor character and a special light. Because of Valencia. I have always felt very much linked to a Mediterranean understanding of life and architecture."

The architect-engineer says this historic city's monuments helped shape his early notions about buildings and their possibilities. "Perhaps the most no-table for me was La Lonja [de la Seda de Valencia], the old mercantile exchange — one of the most beautiful civic Gothic buildings in the world," Calatrava says. "From La Lonja, I learned that a nonreligious building can be as monumental, or even more monumental, than a sacred place, that the sense of sanctity is related more to the symbolism than to the space itself."

After earning postgraduate degrees in civil engineering, Calatrava designed and constructed his first major project - the Stadelhofen Railway Station in Zurich - back in 1983. What hasn't changed is Calatrava's practical urban sensibility, his often extravagant and sweeping designs notwithstanding. Whether the pedestrian

Sundial Bridge at Northe California's Turtle Bay Expl ration Park or the extravaga 80 South Street Tower cond miniums in Lower Manhatta Calatrava says there's a striki commonality in his designs.

"I always try to design buil ings that respond to people needs," he says, "including t need not only for function buildings, but for buildings th represent something for t community. Also, I have alwa tried to relate the building the city - not only in maste plan areas like the Athe Olympic Sports Complex or t City of Arts and Sciences in V lencia, but in railway stations museums."

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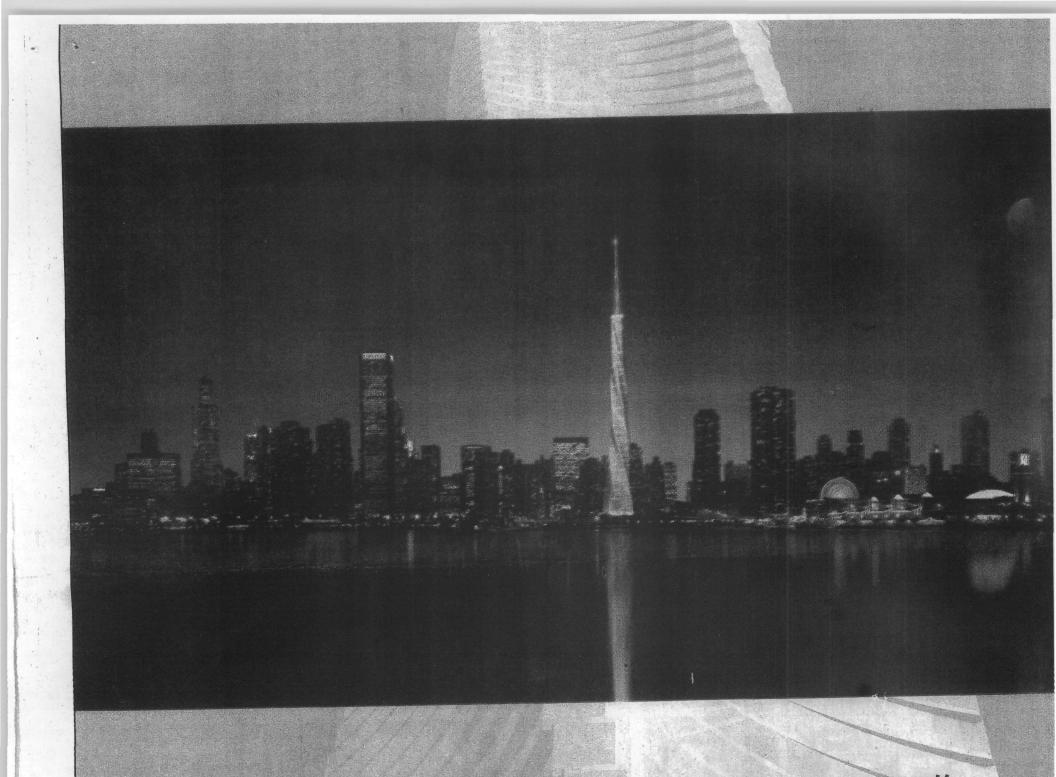
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Calatrava's Quadracci Pavilion at the Milwaukee Art MuHouse. It's not only an icon for the city, but also represents a new Milwaukee. 'The Calatrava' is really at the intersection of where arts and

# "THE BIRTH OF A LANDMARK" BY SANTIAGO CALATRAVA



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